

C
Sa 240Zm
1920/21

UNIVERSITY OF ILLINOIS LIBRARY

JUL 13 1922

St. Olaf College Bulletin

VOL. XVI

JUNE, 1920

NO. 2

PUBLISHED QUARTERLY BY THE FACULTY OF ST. OLAF COLLEGE,
NORTHFIELD, MINNESOTA.

Entered Oct. 1, 1904, at Northfield, Minn., as second-class matter,
under Act of Congress of July 16, 1894.

The School of Music

Faculty

LARS WILHELM BOE, *President*

F. MELIUS CHRISTIANSEN, *Director*
Theory and Composition

EULALIE CHENEVERT
Piano

JOHAN ARNDT BERGH, A. B., B. Mus.
Harmony, Band, Orchestra

HARRIET JOHNSON
Public School Music

ALICE MARGRETHE OLSEN
Pipe Organ and Piano

ADOLPH H. ENGSTROM
Voice

JENNIE SKURDALSVOLD
Voice

H. LOUISE WRIGHT
Piano, Musical Form

HARRIET JOHNSON
Public School Music

ELLA HJERTAAS, A. B.
Voice

ALICE T. SYRDAL
Assistant in Harmony and History of Music

Musical Organizations

THE MUSIC BOARD was organized in 1919 for the purpose of harmonizing and advancing the interests of the different musical organizations. The board has charge and direction of all the musical activities at the college.

THE ST. OLAF CHOIR is an organization whose aim it is to cultivate a taste for the best in a capella musical literature. The choir sings regularly at St. John's Church, and thru its annual tours endeavors to raise the standard of church music. In 1913 the choir made a concert tour, singing in Norway, Sweden, and Denmark as well as in the principal cities of the United States. In 1920 the choir made an extended tour covering the principal cities in the East.

THE CHORAL UNION.—Since only a limited number can be admitted to the St. Olaf Choir, a larger Choral Union has been organized. It affords an excellent opportunity for all who wish training in ensemble singing.

THE ST. OLAF CONCERT BAND is an organization of fifty pieces with full instrumentation, studying and playing the works of the great composers. During the past years the band has taken several extensive tours, one to Europe in the summer of 1906, and one to the Pacific Coast in the summer of 1909. The band has also taken thirteen annual winter tours, playing in all the states of the Middle West.

THE SECOND BAND is maintained for the purpose of preparing members for the first band.

THE ST. OLAF ORCHESTRA, now in its ninth year, has grown from very modest beginnings to the dimensions of an amateur symphony, with a personnel of thirty-five. Special study is made of compositions by the masters and concert pieces of high standard. Orchestra work offers valuable collateral training to violin students.

SCHOOL OF MUSIC

THE School of Music at St. Olaf College has enjoyed a liberal share of the general growth of the institution. It finds encouragement also in the fact that the science and art of music are gaining a constantly increasing importance as a means of general culture.

As the specific purpose of St. Olaf College is the development of distinctly Christian manhood and womanhood, so the School of Music is conscious of its call to co-operation in this mission. It endeavors, in general, to make the art a means of promoting the growth of Christian life and character in the pupil.

The school makes it a constant aim in all its work to lead the student to an intelligent appreciation of the beauty and excellence of the art in its classic forms. The pupil is required to pursue a course of study in the theory of music and to obtain a good mastery of the principles and laws that sustain and govern the art. Concurrently with this he pursues a course in practical exercises and must for graduation attain a satisfactory degree of skill in the execution of standard compositions.

General Regulations

Students in the School of Music are subject to the same general regulations and entitled to the same general privileges as the students in the regular college course.

Admission

Applicants for admission to the School of Music are subject to the same entrance requirements in academic subjects as those who enter the freshman class in the College of Liberal Arts. In addition they must have completed an amount of work in music equivalent to that indicated in the outline under "Preparatory Course."

Courses

The following courses are offered in the School of Music:

A four-year course in Piano, Organ, or Violin leading to a diploma.

A four-year course in Voice leading to a diploma.

A four-year course in Theory of Music leading to the degree of Bachelor of Music.

A two-year course in Public School Music leading to a certificate in Public School Music.

The following outlines show the studies required in these courses by years:

Course in Piano, Organ or Violin, Leading to a Diploma

FRESHMAN CLASS

First Semester—

Religion 2.
Ear Training 3.
Harmony 3.
History 3.
Piano, Organ, or Violin, 5.

Second Semester—

Religion 2.
Ear Training 3.
Harmony 3.
History 3.
Piano, Organ, or Violin, 5.

SOPHOMORE CLASS

First Semester—

Religion 2.
Advanced Harmony 3.
Musical Analysis 3.
Piano, Organ, or Violin, 8.

Second Semester—

Religion 2.
Simple Counterpoint 3.
Musical Analysis 1.
Sound (Physics 10) 2.
Piano, Organ, or Violin, 8.

JUNIOR CLASS

First Semester—

Double Counterpoint 3.
Advanced History 3.
Piano, Organ, or Violin, 10.

Second Semester—

Canon and Fugue 3.
Advanced History 3.
Piano, Organ, or Violin 10.

SENIOR CLASS

First Semester—

Religion 3.
Composition 3.
Piano, Organ, or Violin 10.

Second Semester—

Religion 3.
Composition 3.
Piano, Organ, or Violin 10.

Course in Voice, Leading to a Diploma

FRESHMAN CLASS

First Semester—

Religion 2.
Ear Training 3.
Harmony 3.
History 3.
Voice 3.
Piano 2.

Second Semester—

Religion 2.
Ear Training 3.
Harmony 3.
History 3.
Voice 3.
Piano 2.

SOPHOMORE CLASS

First Semester—

Religion 2.
Advanced Harmony 3.
Musical Analysis 3.
Voice 4.
Piano 4.

Second Semester—

Religion 2.
Simple Counterpoint 3.
Musical Analysis 1.
Sound (Physics 10) 2.
Voice 4.
Piano 4.

JUNIOR CLASS

First Semester—

Double Counterpoint 3.
Advanced History 3.
Voice 6.
Modern Language 4.

Second Semester—

Canon and Fugue 3.
Advanced History 3.
Voice 6.
Modern Language 4.

SENIOR CLASS

First Semester—

Religion 3.
Composition 3.
Voice 6.
Modern Language 4.

Second Semester—

Religion 3.
Composition 3.
Voice 6.
Modern Language 4.

Course Leading to the Degree of Bachelor of Music

FRESHMAN CLASS

First Semester—

Religion 2.
Ear Training 3.
Harmony 3.
History 3.
Instrumental or Vocal Music 5.

Second Semester—

Religion 2.
Ear Training 3.
Harmony 3.
History 3.
Instrumental or Vocal Music 5.

SOPHOMORE CLASS

First Semester—

Religion 2.
Advanced Harmony 3.
Musical Analysis 3.
Instrumental or Vocal Music 4.
College Elective 4.

Second Semester—

Religion 2.
Simple Counterpoint 3.
Musical Analysis 1.
Sound (Physics 10) 2.
Instrumental or Vocal Music 4.
College Elective 4.

JUNIOR CLASS

First Semester—

Double Counterpoint 3.
Advanced History 3.
Instrumentation 3.
Composition 3.
Elective 4.

Second Semester—

Canon and Fugue 3.
Advanced History 3.
Instrumentation 3.
Composition 3.
Elective 4.

SENIOR CLASS

First Semester—

Religion 3.
Orchestration 3.
Composition 3.
Elective 7.

Second Semester—

Religion 3.
Orchestration 3.
Composition 3.
Elective 7.

Course in Public School Music, Leading to a Certificate

FIRST YEAR

First Semester—

Religion 2.
Sight Singing and Ear Training 2.
Notation 1.
Freshman Harmony 3.
Freshman English Composition 3.
History of Music 3.
Voice, two periods per week, 2.
Chorus Practice.

Second Semester—

Religion 2.
Sight Singing and Ear Training 2.
Children's Songs and Singing Games 1.
Freshman Harmony 3.
Freshman English Composition 3.
History of Music 3.
Voice, two periods, 2.
Chorus Practice.

SECOND YEAR

First Semester—

Religion 2.
Sight Singing and Ear Training 2.
Music Methods 3.
Observation in Grades and High School.
Sophomore Harmony 3.
Sophomore Psychology 3.
Musical Analysis 3.
Voice; Piano 5.

Second Semester—

Religion 2.
Sight Singing and Ear Training 2.
Music Methods 3.
Practice Teaching in Grades and High School.
Musical Analysis 3.
Sophomore Psychology 3.
Simple Counterpoint 3.
Voice; Piano 5.

Other Requirements and Regulations

The requirements in Religion and in Physical Education are the same for music students as for the students in the college.

The requirements in practical music for each year of the course leading to a diploma in music may be met by taking two private lessons a week with the necessary practice, which should average not less than three hours daily.

Candidates for the diploma in music are required to give a public recital in each of the junior and senior years.

Candidates for the degree of Bachelor of Music are required to submit a work for soli, chorus, and orchestra, as evidence of their proficiency in composition:

Students in the School of Music are required to be members of a chorus; they are expected to attend lectures, faculty concerts, and pupils' recitals; they are not permitted to take part in any public musical program without the consent of their teacher.

The Teachers' Certificate for two years' work in the School of Music will no longer be awarded, but students who have completed two years



F. MELIUS CHRISTIANSEN

Director of the School of Music since the fall of 1903. His entire time has been given to the organization of a strong department. The musical organizations of St. Olaf College have been brought to such a state of development that they stand as examples of what can be done with and for talented young folks under skilled direction. The Church is reaping the benefit of Professor Christiansen's devotion to the cause both through the music he has published and through the men and women now actively engaged in practicing his ideals.

of any one of the four year courses will on request be furnished by their teachers with a statement of their ability and attainments, as evidenced by the work they have done.

Courses of Instruction

Theory of Music

MR. CHRISTIANSEN, MR. BERGH, MISS SYRDAL, MISS WRIGHT.

- 01, 02. EAR TRAINING.
Three credits per semester.
First Semester. Melodic dictation. Exercises in diatonic and chromatic intervals. Development of tone conception.
Second Semester. Harmonic dictation. Exercises in primary and secondary triads, discords and modulations.
Given annually.
1. HARMONY. Freshman.
Three credits per semester.
Connection of triads in their fundamental position in major and minor, inversion of triads, the principal chord of the seventh, its inversions and resolutions. Secondary seventh chords with preparation and resolution. Treatment of suspensions, retardations, etc. (Chadwick's *Harmony* used.) Given annually.
2. HARMONY. Freshman.
Three credits per semester.
Treatment of passing notes, anticipations, pedal points, etc. Harmonizing given melodies in soprano, alto, tenor or bass. Given annually.
MR. BERGH, MISS WRIGHT, MISS SYRDAL.
- 3, 4. MUSICAL ANALYSIS. Sophomore.
Three credits per semester.
Period construction, analysis of song, dance, rondo, and sonata forms. Given annually.
MISS WRIGHT.
- 5, 6. HISTORY OF MUSIC. Sophomore.
Three credits per semester.
Given annually.
MISS SYRDAL.
7. ADVANCED HARMONY. Sophomore.
Three credits per semester.
Treatments of dissonances and harmonization of melodies continued. Given annually.
MR. BERGH.
8. SIMPLE COUNTERPOINT. Sophomore.
Three credits per semester.
Writing in the five species in two, three, and four parts (Cherubini). Given annually.
MR. BERGH.
9. DOUBLE COUNTERPOINT. Junior.
Three credits per semester.
Written exercises in double, triple and quadruple counterpoint imitations. Given annually.
MR. CHRISTIANSEN.
10. CANON AND FUGUE. Junior.
Three credits per semester.
Imitations, free and strict canons, two, three, and four part fugues with and without words. Given annually.
MR. CHRISTIANSEN.
- 11, 12. ADVANCED HISTORY OF MUSIC. Junior.
Three credits per semester.
Study of the masters and written reports on given topics.
MR. CHRISTIANSEN.



THE ST. OLAF COLLEGE BAND

The Band was organized back in the nine-
 fessor Christiansen took up the baton. The
 from beginning to end. One of their favorite m
 Air and one of the critics gave the following
 nothing else than to show us how 'Ja vi elsk
 worth while." In 1910 the Band made a trip
 ment at Spokane and at the Alaska-Pacific-Yu
 been made since. Prof. J. Arndt Bergh is at p



THE CONCERT BAND

and made rapid strides from the day Pro- to Norway in 1906 was a triumphal tour ers, of course, was the Norwegian National imonial: "If the St. Olaf Band had done should be played, their trip had been well e Pacific Coast, playing a lengthy engage- Exposition in Seattle. Annual tours have nt the director of the Band.

- 13, 14. MUSICAL COMPOSITION. Senior.
Three credits per semester.
 Free instrumental and vocal compositions in the different musical forms. MR. CHRISTIANSEN.
- 15, 16. INSTRUMENTATION AND ORCHESTRATION. Senior.
Three credits per semester.
 This last course is required of those students who make musical theory and composition their major study. MR. CHRISTIANSEN.
- 17, 18. CHOIR CONDUCTING.
Two credits per semester.
 For students who wish to become proficient in choir-conducting, organ students, and students in the public school music course. Requirements are as follows: (1) good ear, (2) sense of rhythm, (3) ability to play ordinary hymns (on piano or violin), (4) knowledge of the rudiments of music, (5) a gift of leadership, (6) some knowledge of the theory of singing. One hour will be given to interpretation of hymns, anthems, and choruses, instrumentation; two hours to practical instruction in conducting. Given annually. MR. CHRISTIANSEN.

Public School Music

MISS JOHNSON.

The aim of this course is to fit the student for work as a special music teacher, or supervisor of public school music. Prerequisites: High school education or equivalent; ability to accompany school songs.

COURSES OF INSTRUCTION

- 1, 2. FIRST YEAR—Beginners' Class.
 (a) Sight singing and ear training, two hours per week, both semesters.
 (b) Notation and terminology, one hour a week, first semester.
 Children's songs and singing games, one hour a week, second semester.
 Offered 1920-21.
 (A fee of \$12.00 per semester is charged for this course).
- 3, 4. SECOND YEAR—Advanced Course.
 (a) Sight singing and ear training, two hours per week, both semesters.
 (b) Music methods, three hours per week, both semesters.
 (c) Observation in the grades, first semester; practice teaching in the grades, second semester. Offered 1920-21.
 (A fee of \$15.00 per semester is charged for this course).

Voice

As fundamental elements in the practical education of a voice student the following are considered important:

A. Emission or placing of the voice. Although the object to be attained is in every case the same, the *modus operandi* will vary.

B. The discipline of the voice considered as a musical instrument. (Technique.) The singer's technique consists principally of the ability to govern the voice in its three phases of pitch, color, and intensity. The student must learn to sing every note thruout the compass of the voice in pitch, in different qualities (color or timbers) and with various degrees of power (*Messa di voce*, breath control), besides attaining an appreciable amount of agility (display of florid execution) as well as uniformity and evenness of the voice registers.

C. Artistic style and taste. A correct style consists in the careful observance of the principles of technique; a perfect diction; the appropriate



THE ST. OLAF CHOIR

The Choir has sprung from the beginnings made in St. John's Church, Northfield. The Choir still sings every Sunday at the Church. It is in truth a Church Choir. It sings sacred music only. Its singing of the Lutheran Choral has been a revelation to critics and audiences everywhere and about the strongest commendation that could be couched in words was given them on their Eastern trip in 1920. Two things seemed to surprise the critics: the majesty, beauty and appeal of good church music well sung and the fact that the Choir could hold an audience spell-bound throughout an entire program of *exclusively religious music*.

coloring of each sentiment expressed; attention to musical and poetical accents; effective phrasing (verbal and musical) so that the meaning of both composer and poet may be clear.

D. Repertory or the choice from the best literature of vocal music, of songs suited to the voice, individuality, and temperament of the student.

TEACHING MATERIAL USED

FRESHMAN YEAR.—F. M. Christiansen, *School of Choir Singing* (continued from the Preparatory Department); Clippinger, *Systematic Voice Training* (continued); Panofka, *Vocal A, B, C, Bk. II*; Lamperti, *Preparatory Vocalises* (continued) and *Daily Exercises*; Concone, *30 Daily Exercises, Op. 11*; Marchesi, *Elementary Progressive Exercises*; Sieber, *36 Vocalises*; Vaccai, *Practical Italian Method*; Concone, *50 lessons, Op. 9*.

SOPHOMORE YEAR.—Lamperti's or Concone's *Daily Exercises*; S. Marchesi, *20 Vocalises, Op. 15*; Panofka, *24 Progressive Exercises*; Lutgen, *Studies in Velocity*; Concone, *25 Lessons Op. 10*; M. Spicker, *Masterpieces of Vocalization, Bk. 1*.

JUNIOR YEAR.—Spicker, *Bk. II*; Lamperti, *Studies in Bravura*; Sieber, *School of Velocity*; Dramatic and declamatory singing; M. Marchesi, *24 Vocalises*; Lamperti's or Concone's *Daily Exercises*.

SENIOR YEAR.—Spicker, *Bk. III and IV*; Lamperti's or Concone's *Daily Exercises*; Lutgen, *Operatic Exercises. Studies of different styles*.

Piano

FRESHMAN YEAR.—Hanon, *Studies; Fundamental Principles of Leschetizky Method* (Prentner); Bertini, *Op. 29, Bk. II*; Berens, *Op. 61, Bk. II*; Loeschorn, *Studies, Op. 66*; Czerny, *Velocity Studies, Op. 299, Heller, Op. 45*; Händel *Suites*; Köhler, *Op. 128, Concone, Op. 25*; Bach, *Little Preludes*; Kullak, *Octave Studies, Bk. I*; Haydn, *Ten Celebrated Sonatas*; Mozart, *Easier Sonatas*; Characteristic Pieces by Grieg, Field, Schubert to be memorized.

SOPHOMORE YEAR.—Hanon, *Technical studies, cont.*; Tappert, *Left Hand Studies*; Kullak, *Octave Studies, Bk. II*; Cramer-Bulow, *50 Selected Studies*; Haberbier, *Poesies, Op. 53*; MacDowell, *Studies, Op. 39*; Pacher, *Octave Studies, Op. 11*; Bach, *two-part and three-part Inventions*; Haydn and Mozart. More difficult Sonatas; Selections from Chopin, Grieg, Mendelssohn, Schubert, Weber, etc.

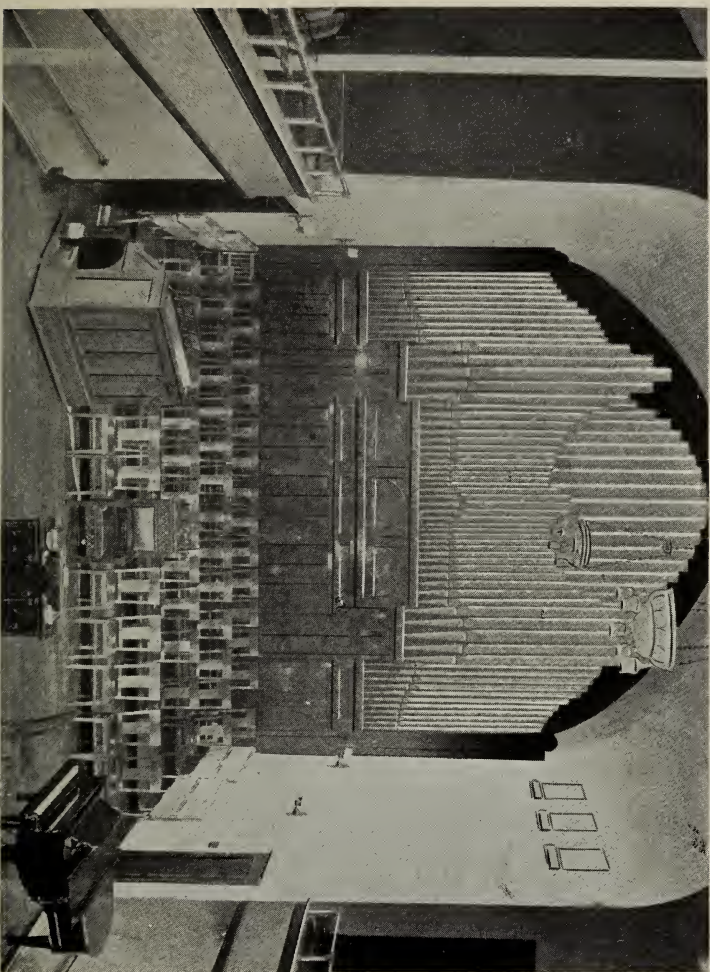
JUNIOR YEAR.—Czerny, *Art of Dexterity*; Czerny, *40 Daily Studies*; Pacher, *Octave Studies, cont.*; Clementi, *Gradus ad Parnassum*; Krause, *Trill Studies*; Bach, *French Suites*; Köhler, *Left Hand Studies*; Beethoven *Sonatas, Op. 2 to Op. 14*; Sonatas by Weber, Schubert, etc.; Concert Selections by Chopin, Grieg, Weber, Liszt, etc.

SENIOR YEAR.—Bach, *Well-tempered Clavier*; Moscheles, *Op. 70*; Chopin, *Etudes*; Beethoven, *Sonatas, beginning with Op. 14*; Sonatas by Schumann, Chopin, etc.; Concertos by Mozart, Weber, Beethoven, Mendelssohn, etc. Concert Selections by Chopin, Grieg, Leschetizky, Liszt, Brahms, Reinecke, etc., to be memorized.

Violin

FRESHMAN YEAR.—Kreutzer, *Caprices*; Sitt, *Scales*; Singer, *Daily Exercises*; Saint-Saëns, *Le Cygne*; Kreutzer, *Concerto No. 13*; Ole Bull, *Et Sæterbesög*; De Beriot, *Air Varies, Op. 1 and 16*; Raff, *Cavatina*; Gounod, *Meditation*.

SOPHOMORE YEAR.—Kreutzer, *Caprices, complete*; Sitt, *Scales*; Singer, *Daily Exercises*; Fiarillo, *Etuden*; Paganini, *Moto Perpetuo*; Wieniawski,



THE PIPE ORGAN

This beautiful organ is the gift of the Young People's League of the former United Church. It was installed in 1911 at a cost of over \$5,000. You have to visit the chapel exercises at the College any morning at 9:45 o'clock to really appreciate the value, pleasure and inspiration this magnificent gift means to the faculty and student body of the College. The demand for pipe organ instruction is growing rapidly. Miss Alice Margrethe Olsen has charge of this department.

Legende; Rode, Concerto No. 6; Viotti, Concerto, Op. 22; De Beriot, Concerto in A; Swendsen, Romance.

JUNIOR YEAR.—Rovelli, Caprices; Rode, Caprices; Dancla, Etudes, Op. 73; Spohr, Concertos, Op. 47 and 55; Vieuxtemps, Fantasie-Caprice, Correlli, La Folia; Ries, Suite, Op. 26; Vieuxtemps, Op. 22, No. 2; Air Varie; Tartini, Sonate.

SENIOR YEAR.—Gavinies, Etuden; Dont, Exercises, Op. 37 and 35; Sitt, Advanced Etuden; Bruch, Op. 26, Concerto in G; Mendelssohn, Op. 64, Concerto in E; Wieniawski, Concerto in D; Vieuxtemps, Fantasie Appassionata; Grieg, Sonatas; Ernsts, Elegic; Wieniawski, Airs Russes; Bruch, Op. 42, Romance; Bach, Sonatas.

Pipe Organ

A fair piano technique, at least to the degree attained by the work mapped out in the freshman and sophomore years of the course in piano, is indispensable as a condition of success in the study of the organ. A student making organ his major should keep up his piano studies.

Work on the organ is usually pursued with two objects in view. One is to become thoroly equipped as an organist in church services; the other is to attain skill as a performer in public concerts.

In the training of its students St. Olaf College keeps both objects in mind. In the earlier stages, however, it lays stress especially upon those features that develop a good church organist. To secure the best results in this direction St. Olaf College maintains the same standard of composition that determines the examination requirements of the American Guild of Organists.

The student is required to play Bach fugues, larger works in the sonata form, to know the different styles and schools of organ music for their interpretative value, while the technical ability and poise gained in mastering these larger works are a great help in the playing of an exacting church service.

The student preparing for concert work can make good use of the repertoire gained during the freshman and sophomore years. He will, moreover, have opportunity to augment this in the course to follow, when compositions of the choicest organ literature, suited to the capability and temperament of the student, will be introduced.

TEACHING MATERIAL AND COMPOSITIONS USED

FRESHMAN YEAR.—Ernest Douglass, Organ Studies Vol. I and II; Bach, Short Preludes and Fugues; Albrechtsberger, Trios; study of hymns and liturgy; a variety of melodious compositions suitable for preludes and postludes.

SOPHOMORE YEAR.—J. Schneider, Pedal Studies Vol. II; Bach, Little G minor Fugue, Prelude and Fugue in C minor; Guilmant, Sonata in C minor; Albrechtsberger, Trios continued; playing hymns in various ways; Preludes and Postludes.

JUNIOR YEAR.—Bach, Toccata and Fugue in D minor, Prelude and Fugue in D major; Guilmant, Sonatas I and V; Sonatas from Mendelssohn, Rheinberger; Pedal Studies, Schneider, transposed into various keys, modulations.

SENIOR YEAR.—Bach, Prelude and Fugue in B minor and G major, Fantasia and Fugue in G minor; Händel, Concerto in G; Rheinberger, Concerto in G minor; extemporizing. The ability to extemporize at least a few bars of prelude or a short prelude to an anthem is cultivated.

Bach: Prelude and Fugue in B minor.
Bach: Prelude and Fugue in G major.
Rheinberger: Sonata in D flat.
Rheinberger: Sonata in D minor.
Neuhoff: Fantasia Sonata.

Students inadequately prepared for entering the college course in music will be required to take up work of a grade equivalent to that found in the list appended below:

Köhler Op. 190, Gurlitt Op. 117, Berens Op. 70, Streabog Op. 63, Burgmueller Op. 100, Czerny Op. 139, Lebert and Stark, Vol. I.

Schmitt five finger exercises, Duvernoy Op. 176, Köhler Op. 151, Gurlitt Op. 141, Biehl Op. 44, Bk. I, Gurlitt Op. 186, Köhler Op. 157, Brauer Op. 15, Duvernoy Op. 120, Bk. I, Köhler Op. 50, Le Couppéy Op. 126, Döring Op. 8, Diabelli Sonatinas, Classics for the Young.

VOICE

Control and placing of sound wave. Vowels and consonants. Lamperti's preparatory exercises. Easy songs for rhythm, accents, and enunciation.

Methodo, by Wohlfahrt and Chas. de Beriot. Hofman Op. 25, Kayser Op. 20, Wichtl Op. 17, Sitt Op. 32 and 51, Dont 20 progressive exercises and Op. 37. Selected pieces.

PIANOFORTE—

Bach.....	Prelude and Fugue
Beethoven.....	Sonata Op. 31, No. 3
Chopin.....	Polonaise Op. 26, No. 2
Chopin.....	Nocturne Op. 37, No. 2
Schumann.....	Nachstück
Liszt.....	Valse Impromptu
Schubert-Taussig.....	March Militaire

Gounod.....Jewel Song and Loving Smiles of Sister Kind
from "Faust"

Wagner.....	Elsa's Dream. From "Lohengrin"
Wagner.....	O Thou Sublime Sweet Evening Star. From "Tannhäuser"
Verdi.....	Heavenly Aida. From "Aida"
Mozart.....	Silently Blending. From "Figaro"
Bizet.....	Chanson du Torreador. From "Carmen"
Mendelssohn.....	It Is Enough. From "Elijah"
Händel.....	Honor and Arms
Händel.....	Why Do the Nations
Händel.....	Angels Ever Bright and Fair
Händel.....	Every Valley Shall Be Exalted



3 0112 105931528

VIOLIN—

Bruch.....	Concerto in G
Schubert	Serenade
Wieniawski	Legende
Vieuxtemps.....	Fantasia Apassionata

Expenses in the School of Music

Students in the School of Music pay tuition at the rate of \$3.00 per semester credit hour for theory of music and academic work taken in the regular college. The minimum tuition charged will be \$20.00 and the maximum \$37.50.

The following regular fees are also charged students in the School of Music:

Students' privilege fee.....	\$4.00
Gymnasium fee	3.50
Library fee	1.00

For other expenses, as board and room, see general Catalog pp. 27-28-29.

The expenses for instruction in the different branches of music per semester are as follows:

VIOLIN

Two private half-hour lessons a week.....	\$54.00
One private lesson a week, 30 minutes.....	27.00

PIANO

Two private half-hour lessons a week.....	\$60.00 or \$45.00
One private lesson a week, 50 minutes.....	45.00 or 36.00
One private lesson a week, 30 minutes.....	30.00 or 22.50

PIPE ORGAN

Two private half-hour lessons a week.....	\$45.00
One private lesson a week, 50 minutes.....	36.00
One private lesson a week, 30 minutes.....	22.50

VOICE

Two private half-hour lessons a week.....	\$60.00 or \$45.00
One private lesson a week, 30 minutes.....	30.00 or 22.50

PUBLIC SCHOOL MUSIC

First year's course, per semester.....	\$12.00
Second year's course, per semester.....	15.00

PIANO RENT

\$1.50 a month for one period a day; 75 cents for each additional period.
No refund is made on piano rent.

PIPE ORGAN RENT

Organ rent on small organ, one period per day, per semester.\$12.50

Students entering not more than two weeks after the beginning of the semester will pay for instruction in the different branches of music in full.

No deduction in fees will be made for absences from lessons, except on account of illness of more than two weeks' duration.

Lessons coming on legal or special holidays will not be made up.

Under no circumstances will a lesson be made up unless a student makes arrangements for this with the teacher beforehand.

Board is \$4.50 a week and room rent runs from \$20.00 to \$33.00 a semester.